

# A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES, Volume XII, No. 260.

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PRICE TEN CENTS.

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## At the Theatres.



The Madison Square enjoys the distinction of being the only house in town open that is devoted to the drama, pure and simple. May Bismont's success knows no abatement, and it will pull the management along until called back to reality. The leading female part of the latter piece is a semi-idiot. Mr. Mallory will find no difficulty in filling the role from the ranks of his organization, which abounds in young girls suitable for this style of character.

Don Sully still holds the boards at Pastor's with his laughable *Corner Grocery*. Even his friends are surprised at the tenacity with which the comedian has caught "hold."

## The Musical Mirror.

The reflections in this department of THE MIRROR are subject to little change just at present. "Lotta" remains a popular card at the Casino, where a little jester in the guise of The Little Duke will soon be played. The roof concert here on Sunday night was a gratifying success.

## Lotta's Nitouche.

A fellow in London had the impudence to copy Nitouche and offer it to Lotta for \$500. This was after she had bought the piece. She owns the proprietary right for this country—that is, for her version—and will protect it. Certain parties have had designs on the piece for the States; but when Lotta reappears in this country and the name Nitouche becomes identified with hers, it will be of little value to anybody else. She has made a great hit in it. Charles Bradshaw has been sent the part of the organist, Celestin, to study. This is a very prominent part, and Lotta thinks her favorite comedian has in his hands the hit of his life.

Lotta closed a seven months' season at the London Opera Comique on June 25, and had a fine house. Her mother writes to Mr. Penoyer, her manager, with pardonable parental pride: "The people are wild about her here, just as they have always been in America. How is it that people in America imagine it otherwise? Do you suppose she would have played nearly seven months unless she had done well? We do not use unprofessional methods in advertising, and have earned success by legitimate means."

## The Decline of Mr. Irving.

One day last week the profession and the playgoers of America were surprised to hear that Mr. Henry Irving had been hired in his own Lyceum Theatre, London. To be sure, the cable took the trouble to explain that the "disensions" formed only a small minority of the audience, and on Tuesday last London correspondents exercised themselves in explaining away the significance of the hire Mr. Irving received. That their efforts were not entirely successful, is due to the fact that disapprobation of Mr. Irving in London is a phenomenon, and phenomena we all know are difficult things to explain away.

The readers of THE MIRROR will not have forgotten that we shared in none of the enthusiasm Mr. Irving's acting provoked during his recent visit to this country. We fancied we found in him a very conscientious, careful actor, with an intense love of his art, and a burning desire to elevate it. But of the magnetism, the force and the pathos, to say nothing of such minor qualifications as elocution, grace of action and appearance, which belong to the tragedian, we could find no hint in Mr. Irving's acting. The true explanation of his extraordinary position on the English stage, was that circumstances and adroit management made him the fashion of the hour. To these favoring influences Mr. Irving added his own shrewdness by making his theatre as fashionable as himself, and enlisting all branches of literature and art in his service.

But last week Mr. Irving was hired in his own theatre, and on the occasion of a grand Shakespearean revival, when his audience would be the most fashionable and enthusiastic to be found in London. First nights at the Lyceum have always been events in England, and during Mr. Irving's successful career they have, until late years, been occasions for the wildest enthusiasm. Now, had the fairest actor essayed King Lear, Coriolanus, Brutus, or some other role which tests the tragedian's powers, to the untold partial failure or even a modest success, might have been expected; but even then experience teaches us that nothing like disapprobation would have been heard. But this latest revival was Twelfth Night, and Mr. Irving appeared as Malvolio, which by actors is variously described as a character, eccentric or comedy part. Nobody, we believe, has ever disputed Mr. Irving's talent as an eccentric actor, and

Malvolio should have fitted him to a nicety. So that here we find Mr. Irving with everything in his favor, blushing with the burden of his American laurels, acting in his own theatre in a congenial role, and producing a glorious comedy in, no doubt, magnificent style, and yet even a "small minority" are bold enough to condemn his efforts in the way that women actors worse than bad business, or even unpaid salaries.

To understand how great a change must have come over London audiences it should be remembered that Mr. Irving has achieved several notable artistic failures. His first Marbeth night is chiefly memorable from the fact that after Marbeth's first entrance and consequent magnificent reception Marbeth obtained no applause. Politeness summoned the actor before the curtain several times, but the solitary display of enthusiasm that night was provoked by Macduff, played by Henry Forrester, an able and experienced, but by no means a brilliant actor. But it must be remembered that there was no disapprobation. When the critics pointed out the mysterious beauties of Mr. Irving's Marbeth, playgoers were content to shake their heads and admit that probably Mr. Irving's art was too deep for them.

Mr. Irving's next most notable failure was his Othello. It in all respects resembled Marbeth, and again what honors there were fell to Mr. Forrester as Iago. Polite applause again greeted Mr. Irving, and once more the critics labored to show the altitude of his tragic genius. It was after these failures that Mr. Irving ended Ellen Terry to his company, and to her and the setting may be attributed the success of *The Merchant of Venice*, *Romeo and Juliet* and *Much Ado About Nothing*. When Mr. Irving engaged Mr. Edwin Booth and played by his side he did a bold and courageous thing. It had also an element of wisdom in it, for while the audience always pronounced for Mr. Booth, whether as Iago or Othello, the critics to a man exhausted themselves in praise of Mr. Irving, and once more convinced the playgoers that the actor was above their heads and needed to be laboriously studied to be appreciated.

Mr. Booth's appearance at the Lyceum Theatre was, however, the dim foreshadowing of the decline of Henry Irving, and we fancy that Mr. Irving himself was not unconscious of the peril he was tempting. Anyhow, the "series" of Shakespearean revivals in which the two tragedians were to appear began and ended with Othello, and, as everybody knows, the rest of Mr. Irving's work at the Lyceum Theatre has been of the melodramatic and spectacular nature.

While the cable has informed us of the significant hiring Mr. Irving last week received, private advice tells of the even more remarkable fact that since the actor's first night after his return from America the business of the Lyceum Theatre has never equalled Miss Mary Anderson's average. Of course it may be said that Miss Anderson is a fashion, as she undoubtedly is; but something more than that is required to account for the fact that a stranger, beautiful and talented though she be, can vanquish the hero of the English stage, in his own theatre and fresh from his triumphs in America. Miss Anderson's London engagement proved that the lady grew upon the public. Each fresh character in which she appeared deepened the impression she made on her debut, and discounting all the interested enthusiasm of friends and managers, there is no doubt that the American actress' career in England has been a genuine and unexpected triumph.

While we say that Mr. Irving's decline began with his appearance in conjunction with Mr. Booth, we are satisfied that it would have been palpable enough by this time had Mr. Booth never appeared in London. Mr. Irving's acting is like various eccentric incursions into literature and art, which by their novelty and boldness command attention for a season or two, but being false both to literature and art, find their limits easily set for them. Had Mr. Irving not installed himself in a magnificent theatre and given all his plays the glamour of artistic and spectacular revivals, his star would in our opinion have set several seasons ago. But even a public cajoled and almost lulled into admiration of Mr. Irving and his methods got tired of spectacle in time. Of good acting they never weary, and now that they have begun to feel that Mr. Irving rarely if ever gives them this they find that appeals to the eye are wearisome, and they are yearning for something which may touch the heart even if it does not strain the intellect.

Another reason for Mr. Irving's decline, and one on which we have before commented, is the apparently reckless manner in which he has allowed his mannerisms to master him. We say apparently, advisedly, because we are sorry to be compelled to charge Mr. Irving with cultivating these so-called mannerisms, forcing them into prominence, exaggerating and finally trading upon them. The public, we know, runs after the eccentric for a time, but Mr. Irving has given his admirers such a race that they are giving up the chase, and the great actor is likely to find himself at a great but lonely attitude. After all, the theatre is a place of amusement, and a theory so industriously expounded by Mr. Irving's admirers that the public should study him and Shakespeare with a glossary of the text, an analysis of his meaning by Clement Scott or Joseph Hutton, and a digest of his genius by Mr. Mor Thomas, is altogether too nearly likely a Civil Service examination for people who go to the theatre to be amused.

Let us, however, give Mr. Irving all the credit he deserves, and this will be found in recognizing him as one of the greatest stage-managers of his time—a gentleman of taste and culture, who, if his power of execution were equal to the brilliancy of his conceptions, would be the first actor of the age. For good stage-management we have reason to be grateful, though we are Philistines enough to laugh at the claim that Mr. Irving introduced it to this country. One thing we should never forget in reviewing Mr. Irving's work, however, and that is, that while he has made fame and fortune through being the fashion of the hour, he has brought the drama in a remarkable way. By him and through him the theatre became the fashion in London. The drama never had such prosperity in England as during Mr. Irving's time. People who never went to theatres before went to see Mr. Irving, and this cultivated a taste for dramatic entertainments which took them to see other actors in other theatres. Thus Mr. Irving has widened the field for the actor, which in itself is no mean accomplishment, and entitles him to the sympathy and respect of his fellow-playgoers and to the admiration of the public, who believe the drama to be a necessity of our modern civilization.

## The Gay Capital.

PARIS, JULY 1, 1894.

There is a little establishment on the Boulevard Strasbourg, known by the name of *Théâtre des Menus-Plaisirs*, which formerly rejoiced in the more ambitious title of *Théâtre des Arts*, and, whilst bearing the name, was devoted exclusively to comedy and drama of the highest order. However, it has always been one of those dramatic charnel houses where everything presented has met with failure, and every manager who has ever had the courage to tempt Fate within its sacred portals has usually been knocked out in one round. Almost every conceivable style of amusement has been presented here, but about the same result has always met those who have had the temerity to tackle your Cosmopolitan of Twenty-third Street Theatre. This is the theatre in which the ethereal Summer manager, Marthy, with the numerous aliases, posed so gracefully in Les Champs-Élysées until the minions of the law unceremoniously pounced upon him and withdrew him from his managerial duties to fill an unexpired term of ten years in the galleys. Here it was that M. Pierre Barbier, the son of a well-known dramatic author of the same name, produced a piece which had for its subject the adventures and tragic end of the Duchess de Chaulioux, who died a couple of years since, after having lost husband, rank, fortune and everything else; but the public promptly and effectually sat down upon the production, as is usually the case when the misfortunes of individuals belonging to the present are made the subject for ridicule upon the stage. The public, as a mass, is sympathetic, and the heart goes out toward the afflicted and distressed, even though their own improper or criminal conduct has brought merited and just punishment. It is invariably for the under dog in the fight. Barbier's play had no literary merit, and the critics cut play, theatre, author and actors into mince meat. But notwithstanding this, the piece had a several weeks' run of curiosity, and such was the elation of M. Pierre Barbier at this result that he published his play in book form, and in the preface announced that the critics had again been convicted of an error in judgment.

At present the Menus-Plaisirs is playing a sort of farcical comedy, entitled *Nous Allons Divorcer*, by M. Stephen Lemonnier. This is intended as a hit at the new divorce law, and the author has unquestionably succeeded admirably in his endeavors. The Boulevard Strasbourg is a long way from the Champs-Élysées, and people who know the ephemeral character of the house have hesitated to take the trip; but the attractions of the city are, for the moment, so few that the production may have a success of circumstances. The play is really very funny and deserves far more than it will ever receive. The story, which is acted in an admirable manner, is briefly as follows: Monsieur and Madame Bellasur, who are a couple of a certain age, have just had one of their usual family jars when they learn that the new divorce bill has passed the Senate and is now one of the laws of the land. They agree to take advantage of it, and at once proceed to carry their decision into execution. She takes the bed, and makes a very laughable although not altogether refined scene by getting into bed before the audience, while her husband takes possession of the sofa, where he tosses around in a very uncomfortable manner. The foregoing is all laid in the prologue. In the first act they have been divorced, and are again married. Madame has this time chosen for her spouse a man much older than her first husband, whilst he has cast his lot with a girl of sixteen. On the evening of their marriages they go out, as is the custom here, for their wedding suppers, and happen to meet in the same restaurant, where they discover that they still love one another and fall into each other's arms. It is too late now for making up, but they are so strong in their love that they determine to fly, which they do, pursued by the police and all of the guests. Here follows a lot of exciting and ridiculous episodes, and they are in a terrible scrape; as the law does not permit a second divorce, so they decide to remain as they are, as there is more fun in it than in getting married anyhow. They wake up, however, in the last act and find that they had both been dreaming, and that they are still man and wife. It is a singular case, worthy of metaphysical inquiry, that they should both have dreamed precisely the same thing; but at all events, wisdom, like fortune, comes in sleeping, for the quarrelsome couple are so struck by the events of the vision that they resolve never to fall out again, and to live in peace until the end of their days. The idea is nonsensical; but the piece is not without a certain satirical value, and is quite entertaining. The verbal fun is not particularly fresh nor specially delicate, but the acting is bright and spirited. The author holds the part of husband, and his wife assumes that of Mme. Bellasur. Toussaint and Hortense are two first-class actors, whilst Mme. Roland cannot well be excelled. On the whole, it is a good piece well played. You have already been informed that the Opéra Comique brought out three little one-act operas, but both in music and in words they were so insignificant that they are scarcely worthy of notice. However, one of them was written by the same Pierre Barbier mentioned above and he does not appear to have improved much since he wrote the play for the Théâtre des Arts. These three operas are somewhat like the remnants you find in a dry-goods store, and might be marked "cheap cost."

The first lot, Le Haisier, is a nice article for the seaside, and is ornamented with easy music for children of eight or ten years of age; it was manufactured by Adolphe Deslandes. Friends are requested to pray for him. The second, L'Enclume, is the production of M. Barbier, and can be had very cheap. This article is too heavy to keep well in hot weather, and the bad cold caught by Mlle. Veal in singing it will be thrown in to bargain. Number three is *Partie Carrée*, which was thrown off by Rudolph Lavello in a few spare moments; but his head was not as level as his name, or he would not have used a title as odd as the everlasting hills. This article might do service at an evening party, where the guests are not too particular, and can be had at a sacrifice. In one of these pieces three of the cast fall asleep, and that settled it, for everybody wanted to go home to bed.

One of the Summer institutions of this city, which always draws, is the great circus known as the Hippodrome. It is situated near the banks of the Seine, and a long distance from the centre of the city, but such is the Parisian taste for novelties that they will take any amount of trouble to gratify it. The building is so immense that it can seat eight or ten thousand people, and is built with a sliding roof, which can be opened to admit a free circulation of air. It is illuminated by the electrical light, which, by the way, is not nearly so common here as in your city; and it is difficult to imagine a more brilliant sight than this building when the seats are all filled, as they were last night, to witness the premiere of the military spectacle, entitled *Hayard*. As the title goes to show, the subject of this equestrian pantomime is historical, but the incidents of its action would puzzle the most diligent student of French history if he had not the summary given in the programme to fall back on. To give a description of it would occupy more space than you can spare, so, suffice it to say, that there was grim-vigilant war in beautiful profusion, and more men killed—in their mind—than were lost in the battle of Gettysburg. Of course the French army gains the day, rescues oppressed innocence, and returns in triumph. Hayard himself performs prodigies of valor, and about the best thing in the whole performance is his fight—he has a sword in each hand and spins around like a top—not only holding his own against his half dozen foes, but so belaboring them that they all drop dead from their wounds at the same moment. Last year their spectacular piece was *Néron*, and this has probably been more expensive to bring out. In addition to the spectacle there was the regular ring performance, but the building is so large that few of the audience can see to advantage. There was a race of fifteen riderless horses which were sent dashing at full speed around the outer ring in imitation of the famous race of the *herbier* during carnival week at Rome. There were two Moorish acrobats who were loudly applauded, but after having seen the Schaffer Family, at the Folies Bergères, everything in that line now seems comparatively tame. Then the Mayol troupe of trapezists gave a novelty. A huge cannon is suspended in the air, and from this a graceful young girl is shot, her hands outstretched above her head going to grasp those of one of gymnasts swinging h-a-d downward to meet her. But it is useless to attempt to describe all that was done, as the foregoing will give you some idea of the style of entertainment set before the public.

The lunatics at Bicêtre were given a concert on Tuesday which they greatly enjoyed. It was organized by the brothers Lionnet, M. Delaunay of the Comédie Française, M. St. Germaine and others. Mme. Bonnaire sang "Quand mon mari n'est pas là" with a racy vim which produced a remarkable effect. The audience could hardly finish applauding, and laughed so heartily at every piece of grotesque humor during the evening that the artists were entertained as much as they entertained.

On the evening of June 23 Miss Gertrude Griswold, the American prima donna from the Grand Opéra in this city, made her debut at the Italian Opera, Covent Garden, London, in the part of Marguerite in Gounod's *Faust*, and made a decidedly favorable impression. She was in splendid voice, and although she appeared to suffer somewhat from nervousness, she sang her part with ease and grace. Mme. Fremelli took the part of Siebel in place of Mme. Scalchi, who was indisposed, and gave great satisfaction. Miss Griswold was frequently recalled and through the evening received a profusion of bouquets. Many well-known Americans were present amongst the audience, which crowded the house in every part.

You will have the pleasure of seeing our Théo at Wallack's, on the 8th of September, in his great opera of *Madame Boniface*, which is, by long odds, the greatest piece in his repertoire, as well as one of the most amusing of comic operas. It is a comic opera, not only in name but in fact, as the situations are so ridiculous that the audience must laugh, even though not a single word of the libretto is understood nor a single note of the music heard. The libretto was written by Depré and Clairville, two of the brightest young dramatic authors in the city, and the music is from the pen of M. Lacome, who has, beyond all question, furnished an opera which will live as long as *La Fille de Madame Angot*. It contains many gems of song which will eventually be found in every household where a piano is considered a necessary article of furniture, and will be heard on the street until suffering humanity will fervently dream of operas in general and Monsieur Lacome in particular. You have already been informed that the firm of Linn and Company have adapted the opera for America, so you will probably have the opportunity of hearing it in English at the same time that Théo will warble it to you in French. But Théo will not confine himself to one opera, as she contemplates giving you *La Jolie Parfumeuse*, *Le Duet du Seigneur* (which is very French), *Mlle. Nitouche* (Lotta's play) and several others. One of the most popular musical composers in Paris is Hervé, the author of *Nitouche*. His music is not so brilliant as that of many others, but it is good solid material which causes one to feel, after he has heard it, that it was good for him to have been there, and not wish to perform the difficult task of knocking himself for nothing on something neither fit for God nor man. It is reported that *La Charbonnière*, which made such a failure here last winter, will be put on the road in America during the ensuing season. By reference to your files you can obtain the report of it, taken by your special artist on the spot at the time of its production, by which you will see that it was not at all that fancy had painted it in the mind of a too susceptible management. There are many good plays brought out here annually, and poor ones too numerous to mention, and it is easy to understand how your agents, actors and managers

are taken in. They have correspondents here who are as unreliable as leading loose hush, and would point the devil's own coat if they thought they could obtain a commission, both ways, by selling him. Of course, what they get is too frequently more northern than the effluence of the atmosphere; but they are more businesslike than the management makes; they know it all, and you could not hammer any sense into them with a sledge-hammer. A French play may be improved upon, if the adapter has more brains than the author, but for the reason that Frenchmen who have sufficient ability to do the work engage in it, the result is usually precisely the opposite, and such an abortion is produced that people wonder what the foreigners ever found in the play to admire. However, you must take the word of an old man who has been there, that unless *La Charbonnière* has been put in a furnace heated seven times hotter than is usually the case nowadays, it will fall to hand and flat that the proprietors will wish that they had "stood from under."

The Spanish boy who hid a stolen box under his sister and stood there until it had gnawed out his vitals, deserves little more credit than the newspaper correspondent who can pass through a Summer season without "bitching" for news. Real, genuine honest news is scarcer than honest men in Paris, and that is saying a good deal. One of the swell things to do in this city is to have a whole circus in your own house, and when you can stand such expense you are considered by the "upper" ten as exceedingly small potatoes. The Minister of Finance, M. Girard, is never left, especially so long as he has the cash of France at his back, so on Friday night last he put the cracker on the whip of the social season with a hall and a one-act comic opera entitled *L'Amphore*. This little piece was produced in such a manner that pessimists would have been jealous had they seen it, and the authors, Toudoux, Silvestre and Chavagnac, have good reason to be proud of their work. It may not be out of place here to give you the information that there are constantly a number of young American ladies in this city who are striving for the operatic stage, and laying in wait for some French Count or Baron who can appreciate beauty and intelligence; that they usually capture the stray noble's overtures for the fact that the profession is not overrun with embryo Patis, who would cut down salaries so low that the prime donee could not carry a train load of servants and worshippers as they paralyze the manager who is so enthusiastic as to imagine that his only road to wealth and immortality is by acceding to such outrageous demands as those two imbeciles, Abber and Maple-son, have done during the past years. There is hero worship and hero worship, but one at this distance cannot well understand why the populace of New York should gush over and give an ovation to the very man who, by his conduct, has made the production of Italian opera in a proper manner an impossibility in your city. Did you ever have a thought on this subject? If the American managers wish to produce English opera (or Italian either) they can obtain plenty of competent American singers and actresses in this city who would be glad to please the glib public at fair salaries. Van Zandt, Nevada, Miss Norma Kimpton and others are good enough for any ordinary Christian in regular standing.

The other afternoon there was a slight fire at the Opéra. The costumes of Mlle. Isaac, hanging in a wardrobe, were set on fire by the carelessness of a dressing-maid, who had hung a lantern in close proximity to them. Fortunately the costumes which Mlle. Isaac wears in *Les Huguenots* had been taken out for use in the evening. Everything else in the wardrobe was burned. The firemen arrived promptly and extinguished the flames before any further damage was done.

The Grand Opéra in Vienna announces for next season the following operas: *Néron*, Lakmé, *Henvenuto Cellini*, *Kornganne*, *Andrewfest*, *Colomba*, *Antoine et Cléopâtre* and *Richard III*.

Some English and American managers happening to be together last week in a London restaurant, naturally fell to talking about the extravagant demands of actors, actresses and opera singers. "Mr. Abbey was the first man to raise the prices and engage artists at such enormous salaries," remarked Mr. Gye, looking at the ex-impresario of the Metropolitan Opera House. "Yes, and he actually paid them," said Colonel Mapleson in a tone so lugubrious that he brought down the house.

Italian opera in Paris is to be given a boom next season, and Patti, Nicolini and Maurel will be the principal attractions on Oct. 25, the opening night.

New plays for next season are being spoken of every day, and the latest on the list are *Antoinette Rigand* and *Raymond*, at the *Franc-aise*; *Mademoiselle Blainot*, at the *Gymnase*; *Tout Feu Tout Flamme*, at the *Palais-Royal*; and *Mon Oncle*, at the *Chûty*. This latter piece is of the spectacular order, and is by Jules Verne and Emile Abraham.

Miss E. H. Ober, the proprietress of the Boston Ideal Opera company, has arrived in Paris, and will remain for several days.

Mme. Trebelli will return to the United States in September. She has accepted several important engagements in oratorios and concerts for next season, and will also go on a concert tour in conjunction with M. Musin and other artists.

Hjorn Hjørnsen, son of the Norwegian poet of the same name, and for several years a member of the Meiningen Court Theatre company, has accepted an engagement at the theatre in Christiania.

Mme. Julie is said to have finally rented, and offered to star in a Hamburg theatre en route for Copenhagen, for the modest sum of 5,000 francs a night; but the director would enough to decline the offer.

Kapellmeister Gotthard Grünke has again completed his troupe of fourteen vocalists and pretty Vienna dance-singers, and starts with them on a tour which will include Prague, Dresden, Berlin, Hamburg, Cologne, Amsterdam and Paris.

New proverb: Stolen money never sings back—unless well invested.

Echoes from the Boulevard.

"Constance, lend me this book, will you?" "I never lend books; they are never returned. My library is made up of books lent to me."

Another.

At a party: "Look at that pretty girl, George, but how very low she cuts her dress." "Well, she must do so; she has no father."

Another.

Lady visitor: "Oh, that's your doctor is it? What sort of a doctor is he?" "Oh, well, I don't know a uch about his ability; but I have a very good bedside manner."

MEX 6.



### Professional Doings.

—Horace Vinton will appear in District.  
 —Milton Nobles will open in Troy, N. Y., Sept. 1.  
 —Edgar Cadden has signed with Brooks and Dickson.  
 —Manager E. H. Hastings, of Boston, is to the city.  
 —Luetta Eliani is playing to good business in Providence.  
 —Bouricault will play six months in London during 1905-6.  
 —Ides Grae has left the Blanche Corelli Opera company.  
 —Laura Wallace will be a member of Aime's company.  
 —It is improbable that Max Freeman will continue at the Bijou.  
 —W. A. Mestayer has engaged John R. Russell for next season.  
 —Emma Butler-Crisp is re-engaged by the Golden for next season.  
 —The Grand Duchess will be played at the Comopolitan next week.  
 —There are a half hundred professionals summering at Asbury Park.  
 —Joseph Levy left town on Saturday to do preparatory work for Harrett.  
 —J. K. Tillotson, of Tillotson and Williams, has returned to the city.  
 —E. E. Zimmerman is representing Minnie Madden in her city engagement.  
 —The Grand Duchess will be presented at the Comopolitan on Monday next.  
 —Lizzie Creese will be a member of the La Charbonniere company next season.  
 —The Shadows of a Great City will not go on the road until after the elections.  
 —Helen Dungeon is reported to be singing in the opera beer-gardens of Frisco.  
 —Fred. Lennox, late of the Wilbur Opera company, is resting at Asbury Park.  
 —Fizz-Bang-Boom is a fair success in Chicago. Harry Smart is managing it.  
 —Edward Arnott is playing in Two Orphans in a small dramatic company in Ohio.  
 —Percy Hunting is rehearsing his company in Wanted—A Partner. They need it.  
 —Ben Lusby, Barnum's lightning ticket-seller, is dead at the age of forty-three.  
 —Jennie Morton writes THE MIRROR that she is enjoying a vacation at Saratoga.  
 —Gus Kammerlee has signed with Tompkins and Hill for their new—something.  
 —Lena Merville and Marion Elmore, sisters, are spending their vacation in California.  
 —Brooks and Dick-on have engaged George Osborne, a well-known California actor.  
 —R. C. Varian has been engaged by Sumner and Street as business representative.  
 —Thomas Maguire, the veteran California manager, arrived in the city on Monday.  
 —Hardman and Brevard, a variety team, have been engaged by Harrigan and Hart.  
 —Mary Bird, late of Martin Hanley's company, is recovering from her recent illness.  
 —The profession affects the Eden Musee. Its ample standing-room is a seductive lounge.  
 —Our Colored Friend is the name of a play which Henry J. Myers will send on the road.  
 —The New City Theatre, Brockton, Mass., will be opened by the Boston Ideals on Oct. 24.  
 —The Libiputians who were brought here by Gustave Amberg are looking for a manager.  
 —The Bijou management and W. A. Mestayer are both desirous of securing Rachel Booth.  
 —A famous French clown, Pedro, has been engaged by the Hanions for their new pantomime.  
 —George A. Schiller is spending the Summer with John A. Mackay somewhere down East.  
 —Lillie Shandley has been engaged by Donnelly and Kerker for The Chimes of Normandy.  
 —W. W. Kelly is expected to arrive in town on Saturday. This will create a ripple on the Square.  
 —Charles A. Hurton has been engaged for the Redmund-Barry company in Midnight Marriage.  
 —Harry Standish returned from New Orleans on Monday, having left the Spanish Fort company.  
 —Madame Cottrelly is preparing for the production of her new play in Philadelphia on August 12.  
 —The negotiations for a season of Emma Abbott at the Academy of Music have been broken off.  
 —Scenic artist Joseph Piggott has completed a new drop-curtain for Havlin's Theatre in Cincinnati.  
 —A Daughter of Nature is one of the plays which Elsie Elthler will produce during her Western tour.  
 —There will be four brothers, one sister and a sister-in-law in the Vacation company. They will be seen daily.  
 —Edward Werner and wife continue with Evans and Hovey next season and will play in Hoyt's Parlor Match.  
 —Florence Irwin accompanied her sister May to England with the Daly company. She is merely a companion.  
 —McCaull has been successful in restraining Charles Ford from producing Nell Gwynne, even under an alias.  
 —William Emerson is going to England to rejoin Harry's Mastodons. When returning he will take some of the members back with him to San Francisco, where he will organize a strong minstrel company.

—The Fifth Avenue will reopen on August 25.

—Josh E. Ogden will go in advance of the Knights.

—Murry Woods has signed with John T. Raymond for next season.

—Miner's Crimes of Paris company will be sent on the road about Oct. 1.

—George Blumenthal, of the Madison Square, is away on his vacation.

—Manager Colville will not play his theatre on shares. He declines to do anything but rent.

—Manager Ludlow has filled all the time for The Wages of Sin, and nearly all for Distrust is booked.

—Nels Roberts, of the Madison Square staff, is arranging for an amateur performance of *Comerella* at Sea Cliff.

—Edward Kendall is in town booming a stamp-portfolio. Mr. Kendall is never at a loss for newspaper mention.

—Well-Fed Dora suddenly closed its season at Coney Island on Saturday. It had been announced for another week.

—George Gaston is playing the Admiral in *Pinafire* at the Cosmopolitan, having been substituted for Frank Irving.

—The Broadway from Wallack's Theatre is to be completed. The upper stories will become part of the Grand Hotel.

—Called Back will be produced at the Madison Square Theatre on Sept. 1. This is by authority of Manager Frohman.

—Eleanor Moretti, daughter of Katherine Rogers, has been engaged to play the leading female part in *Her Attonement*.

—Charles Drew, late of the Penny Ante company, goes with Tompkins and Hill, and will appear in *The Rag Baby*.

—W. T. Carleton opened his English Opera season at Racine, Wis., last week, playing *The Merry War* to a large audience.

—The report that Lotta's old repertoire is for sale is authoritatively denied. A few of her shelved plays may be for sale.

—Herr Handmann and his protegee, Louise Heaudet, have not thus far had a very prosperous season in the far Territories.

—Louise Forster has resigned as star of the Lindley Comedy company and is taking a Summer rest at Rockaway Beach.

—Julius Cahn is in the city, busy upon arrangements for the tour of Catherine Lewis, whose starring venture he manages.

—Shook and Collier have engaged J. L. Hurligh for their Blue and Grey company, which goes on the road next season.

—James E. Fennessey is booking for the People's Theatre, Cincinnati, and for Whallen's New Grand Theatre, Louisville.

—Mr. and Mrs. Harry Osborne, Irish comedy duo, have left their city residence and gone to Long Branch for the Summer.

—The next Sunday concert at the Casino will be only a roof affair, no vocalists being engaged. The last was a great success.

—Linn & Co., 12 Union Square, possess the American rights to *Three Wives*; or, *Nice and Warm*, and are prepared to protect them.

—Giracie Wilson has been engaged by Shook and Collier for the coming season. This encourages her to star the season following.

—Henry Greenwall, of the Texas theatres, will be at Hot Springs until August 1. H. A. D'Arcy is representing him in New York.

—Alexander Henderson is preparing his forces for America. He is in communication with Samuel Colville as to a propitious date.

—Business Manager Harry Schwa, of Harris' Museum, Cincinnati, is lying very ill at the Good Samaritan Hospital in that city.

—John A. Mackay has rejoined Rice and will star in Pop. He will surround himself with a company selected for special abilities.

—Hinde Harrison, late of the Penny Ante and Well-Fed Dora companies, is mourning the loss of a child, which died on Thursday last.

—W. E. Sheridan writes that he will come East early in the season. He is in negotiation with a well-known manager for a starring tour.

—Ignatz Wisler, Dutch comedian, has returned to his Springfield, Ohio, home after his first season on the road. He was quite successful.

—The Summer season at the Highland House, Cincinnati, given by the Louise Lester company, is reported in every respect a success.

—Paul Arthur, husband of Emma Carson, left for England yesterday. Miss Carson refused to accompany him, dreading the troubled sea.

—Charline Weidman, C. T. Vincent, Newton Chiswell, Lester Victor, A. K. Feeley and Charles McElroy have been engaged to support Atmea.

—W. J. Ferguson and W. W. Kelly are legally "dissolved." Which was the most anxious to get rid of the other it would be difficult to say.

—It is noticeable that variety actors who frequent the Square congregate almost entirely upon the northeast corner of Fourth avenue and Fourteenth street.

—H. E. Wheeler is re-engaged to the Farmer's Daughter for two years. Coney Island and Union Square will divide his attention for the next six weeks.

—Tiny Arnold has signed with Poole and Gilmore. Her identity is thus fixed. Maggie Deane has also been engaged. Both are to appear in *Seven Ravens*.

—The L. hands with old  
—Brooks' "Magnetic" La. Charbonniere  
opens at Philadelphia, has been October 20.  
—Ariele N. Harney is in the San Francisco  
on Saturday in advance of the Banks.  
—One of the leading parts in La. Charbonniere  
has been assigned to Selma Foster.  
—Jessie West has been engaged to play  
Chip in A Messenger from Javies section.  
—James L. Carhart will be the Sixth Prince  
of one of the Light's of London companies.  
—Dan Lennon will appear in Twins at Wal-  
lack's. Rehearsals of the play began on Mon-  
day.  
—Mrs. Charles Benton, the Texas manage-  
ress, has been quite ill at her residence in this  
city.  
—Phrenologist Fowler closed the most suc-  
cessful season in his career at Kansas City on  
the 4th.  
—Mr. and Mrs. H. A. Kendall closed a sea-  
son of forty-seven weeks at Walla Walla, W.  
T., and after a short vacation continue their  
route from the same place.  
—The report that McCaull had leased the  
Cosmopolitan is untrue. The ground rent  
alone on the house is \$20,000 a year. That on  
the Casino is only \$10,000.  
—Joseph Frank, the guardian of Only a  
Farmer's Daughter, is summing with his  
family in Rochester. He is re-engaged with  
C. R. Gardiner for two years.  
—Frank McNish returned by the *Servia*  
from England on Monday, having closed his  
engagement with the Haverly Minstrels. He  
is an African lion on the Square.  
—Manager Sam B. Villa will produce Tot  
and Brougham's burlesque, *Her Royal High-*  
ness, with a special programme sandwiched,  
at Miner's Eighth Avenue, on August 18.  
—On August 15 there will be nine theatres  
open in the city: Casino, Cosmopolitan, New  
Park, Bijou, Wallack's, Madison Square, Four-  
teenth Street, People's and Tony Pastor's.  
—A revival of Brougham's *Pocahontas* is  
among the possibilities at the Bijou. The  
book of this burlesque is among the patest  
in the language. Its word-play is not excelled.  
—On August 4, Manager McCaull will  
produce *The Little Duke* at the Casino. Jan-  
schowsky, a Boston favorite, will play the title  
role. She will be heard here for the first  
time.  
—Walter Hines has almost completed his  
preparations for the reappearance of Jacques  
Kruger in *Dreams*. He says that Kruger's  
new business in the Photographer will be very  
funny.  
—Richard Golden and Dora Wiley arrived  
from England on Friday last. They are in  
the best of health and delighted at being home  
again. Their English engagements were suc-  
cessful.  
—Henry B. Lonsdale states that he is now  
booking time for Helen Barry, who will star  
in a new play. She leaves for England on  
July 15 to complete the arrangements for its  
production.  
—Mrs. Langtry made an offer to the Eng-  
lish comedian, Lionel Brough, to join her  
company here. Mr. Brough would only come  
on condition that he was starved; and so he  
doesn't come.  
—H. E. Wheeler informed a *Mirror* re-  
porter yesterday that Only a Farmer's Daugh-  
ter closed its season on July 12, at Niagara  
Falls, after a very prosperous tour of forty-  
seven weeks.  
—Harry Warren, Lizzie Evans' comedian, is  
a nephew of William Warren and Joseph Jef-  
ferson and a brother-in-law of William Castle.  
He is summing with his Uncle Joseph at  
Hoboken, N. J.  
—On Nov. 10, Howells and Henschel's new  
opera, *A Sea Change*; or, *Love's Stowaway*,  
will be produced at the Boston Bijou Theatre.  
Mr. Howells is the well-known *Atlantic*  
*Monthly* writer.  
—Harry Meredith is writing a spectacular  
drama. It is christened *Hong Kong*. A  
Chinese junk will be a feature—the junk to be  
sunk by a broadside. Its production, with or  
without the junk, is indefinite.  
—Willis Ross may be offered the manage-  
ment of Edward Sothens' *Whose are They*.  
After piloting William Stafford for three  
seasons, he managed to bring that gentleman  
out at the big end of the horn.  
—John G. Rudly, assistant treasurer of the  
Fifth Avenue Theatre, desires *THE MIRROR*  
to deny that he had any money stolen from  
him at Long Branch. His watch and chain  
only were lost. This while bathing.  
—Although many offers have been made for  
the new Standard Theatre, the owners are de-  
sirous of leasing it to William Henderson, the  
former lessee. He does not want it, however.  
It is no secret that McCaull is after it.  
—The Stafford-Foster company's repertoire  
for the ensuing season will comprise: *Hamlet*,  
*Othello*, *Ingomar*, *Romeo and Juliet*, *Reb-  
elieu*, *Merchant of Venice*, *Lady of Lyons*,  
*Don Cesar de Bazan* and *Julius Cesar*.  
—At the Cosmopolitan, on Monday night,  
a tipsy Frenchman wanted the *Boss of Pine*  
fore to sing "La Marseillaise" instead of "He  
an Englishman." He was with difficulty sup-  
pressed. Monday was a French fête day.  
—Dan Sully may remain at Tony Pastor's  
Theatre until August 25, but certainly no  
later, as Jacques Kruger is announced to ap-  
pear there on that date as the Photographer in  
*Dreams*. If he wants it, Mr. Sully can have  
time at other city theatres. The Grocery  
booked at leading theatres throughout the  
country.

—Rapid progress is being made in the building of the new Lyceum Theatre.

—Virginia Wellington has signed for seven of the principal "ringing" parts in *The Seven Ravens*.

—On Tuesday John E. Ince was engaged for the production of *Twins* at Wallack's on August 4.

—Tonight's revenues will be distributed at the Madison Square, it being the hundredth night of *May Blossom*.

—The cotton crop in Arkansas and Texas will probably be the best in years, and a boom is in store for theatricals.

—C. P. Fluckton has placed himself under a music master while studying the part of *Gispard* for the Chimes.

—The Trip to Africa will be produced by John Stetson at the Fifth Avenue in October. He has, it is said, purchased the sole rights to play it.

—Shook and Collier recently engaged John T. Burke for one of their next season's ventures. He is at present supporting Fred. Ward.

—A new stage has been put in the Theatre Comique, and many other improvements have been made. The regular season begins on Sept. 1.

—John A. McNeill has decided to keep Nell Gwynne off the stage until after the elections. It will be rehearsed while *The Little Duke* is running.

—George H. Ross, musical composer, died in this city last Wednesday. He was well known in minstrel circles, and was a musician of merit.

—The new railroad between Vicksburg, Miss., and Shreveport, La., is completed. The trip is made in seven hours. The fare is one-third less than the usual rates in Louisiana.

—On Monday a number of the Madison Square business staff start on a two-weeks' cruise in the new yacht of the Columbia Club. The yacht will be christened in a day or two.

—The Bijou management received a telegram from San Francisco yesterday stating that Orpheus and Eurydice opened to a packed house. The entire first week has been sold. It remains a month.

—Lotta's company will be partly English and partly American. The English contingent she brings over simply because they are well up in Nipouche. She has not fallen a victim to Anglomani.

—Lizzie Evans' support comprises Harry Warren, George W. Deyo, Allen Diamond, Henry Scharff, George W. Whitford, J. H. Hazleton, Harry Rawlins, Ida Burrows, Lizzie Ingels and Mrs. Hazleton.

—The Electric Girl discovered by R. E. J. Miles is in the city. It has been decided not to exhibit her in New York for awhile. She will travel down East. Her backers are a little afraid of the other Girl.

—Jennie Williams, a California soubrette, is playing her first engagement in the East with Mason's Comedy company in Two Widows, and has been very successful. She will go with Storm-Beaten the coming season.

—Robert McWade has written a poem entitled "Death of the Midnight Watch," inspired by the cruel murder of a Milwaukee policeman. Mr. McWade appeared at five benefit performances for the widow last week.

—The uncertainty of the electric lights at Wallack's is attributed to the mysterious influence of the Electric Girl. Dispute over the merits of the Wonder came near wrecking the saloon opposite. Two valuable mirrors were sacrificed.

—The business managers for Shook and Collier's companies will be Frederick Dubois, Western Lights of London; B. H. Butler, Eastern; Walter Collier and Charles Atwood for the two Storm-Beaten companies, and Omond Butler for the Blue and Gray company.

—In the Morning by the Bright Lights company will include the original Big Four, William H. Smith, Daniel Waldron, T. J. Cronin, Master Martin; W. T. Melville, Jennie Caley, Helene Brooks, Hattie Geary and Inez Sheppard; W. H. Broadway, leader of orchestra; H. P. Acher, agent.

—Emma Jones (Mrs. J. E. Ince) is receiving much praise from the New Orleans press for her performances at the West End. Her recent appearances have been as Wanda, in *The Grand Duchess*; Mme. Lange, in *Mme. Angot*; Countess, in *Olivetree*, and an Fiametta in *The Muncotte*.

—Frank Patterson, the Ashbury Park manager, will attend to George S. Knight's business interests the coming season. Mr. Knight's company will include, beside himself and wife, Rose Bartlett, George C. Charles, Fred G. Long, and the well-known variety team, McCarty and Munroe.

—James Roach and *Terre's Sisters* Knox have sold to Pitou and Mann, W. J. Scanlan's managers, a new Irish drama called *Cahermoyne*. The play will be produced in New York during the coming season. During the early season Mr. Scanlan will continue in *Friend and Foe* and *The Irish Minstrel*.

—On Monday night an ill-mannered and ungallant Port Jervis (N. Y.) audience hosted and hissed Emma Latham and her company from the stage of the Opera House. Miss Latham and a small company had gone there to give readings and musical selections. On the second night (Monday) the admission was free. This emphasized the boorishness of the audience. Miss Latham is the lady who appeared during the season at the Star Theatre in *The Love Chase*.

—Colonel Milliken's adaptation from the French "Mons. Bouffiere" will open the next Bijou season. This is a change from intended burlesque. This does the Madame at Wallack's in French on Sept. 5.

—George W. Peck, author of the "Bad Boy" series, is out with another warning to managers against the use of his name in the plays evolved from his writings. The use of his name is vended solely in Charles Atholme.

—Manager Catville informed a *Mission* reporter yesterday that he has but three operettas until his regular season opens—August 1, Sept. 1 and 5. He can easily fill them, but is very particular as to the class of attractions.

—Manager Samuel B. Cohen states that the last week's business of the Electric City was very good indeed, and he intends playing her in the city for a month longer. In Washington the receipts for one week were over \$4,300.

—Bijou engagements are Emma Carson, Fanny Rice, Amy Wells, Carl Rankin, Paul Arthur, Marie Vassini, Ida Melle, Pauline Hall, Lizzie Payne and A. W. Tama. Miss Hall is next to Paula and Gilmore for The Seven Romans.

—After a preliminary two weeks in the "jay" towns, Gulliver's In the Morning by the Night Light will open in St. Paul on Sept. 1. The principals will be the original Big Four, Smith, Waldron, Cronin and Martin. Smart work will not be used.

—The following is the full complement of the Ranch to company: Sidney Smith, Charles Chappell, Edward Clifford, James M. Bradford, Samuel Jordan, T. C. Hollinger, George Thompson, Daniel Wolf, Mante Le Gros, Rachel Renard, Lillie De Grey and Ida Ruth. P. T. Turner, manager.

—Emma Vaders, Annie Kent, Feuille McCleann, Jerry de Vere, Jr., C. E. Walter, C. Monague, George Karnar, Hardie Vernon, Evelyn Cooke, William Lee and C. F. Overpeck have been engaged for Bartley Campbell's Siberia company.

—Ranch 30 was played all of last week at Little Coney Island, Paterson, N. J. The houses were overflowing at cheap prices. Sidney Smith has elaborated the Judge into a star part. George H. Jackson, the advance, is in his third season with this company.

—Among the attractions booked for the Bush Street Theatre, San Francisco, for next season, are McKee Rankin, David's Audion, Fay Thompson, Bluff, Mountain Park, Almer, M. B. Curtis, Skipped by the Light of the Moon, Hansons and O. D. Byron.

—The production of Twain at Wallack's is fixed upon definitely for August 21. This is the play upon which the English Lord Chamberlain cut his foot and has then for reason to remove it. The plot revolves on the career of a Bishop of the Church of England.

—George H. Jackson, of Ranch 30; Thomas Brandick, of the Hoop of Gold; John Brandick, of Flora Moore's Banish of Keys, and Henry Scoville, of the Madonna Square, are summering with their friend, Mrs. Eliza Applegate, on the Bluff of Morgan, New Jersey.

—The Thornton-Handel Bijou Opera troupe disbanded in Cincinnati last week after a brief season. This is a sequel to an article in last week's *Mission* headed "A Began Bijou Company." Sufficient funds were obtained to furnish the bulk of the people transportation to their homes.

—H. S. Taylor is looking for forty of the best theatres in the country. He says the managers have nearly all arranged with him to conduct their affairs for next season, when he expects over a hundred will be on his list. Considering he is only in business a month he is doing quite well.

—W. S. Rising, Alfred Willie, Arthur W. Tama, Lizzie St. Quinten, Rose Leighton and Mary Hanley are engaged for Donnelly and Kerker's season of comic operas at the Bijou. Martha, Fra Diavolo, Bohemian Girl and The Chimes of Normandy will be given. The last will be the opening operas.

—Many managers are surprised that their attractions are improperly billed. It came to the knowledge of a *Mission* reporter yesterday that a certain advertising agent of a leading city theatre regularly secretes large quantities of the bills he is given to distribute. The privilege tickets are of course sold.

—Charles R. Hanford will remain in T. W. Keene's support. He had an offer from Jannschek to appear in her new play. Mr. Hanford is rapidly advancing. At the last Cincinnati Festival he was cast for Julius Caesar, Aigion in Comedy of Errors, Duke of Venice in Othello, and Douglas in Henry IV.

—Martha Porteous has written to a friend in New York, denying that she made a failure in Patience at the Spanish Fort, New Orleans. She states that each part she has attempted has been a success. In Patience she did not know her lines, because insufficient time was allowed her for study. It was her first error in the part. This is Miss Porteous' side of the story.

—The trouble at the Casino has not blown over. McCall chafes, but the Aronsens keep within bounds. The Colonel carefully counts the receipts, with his teeth tightly set. The prospect of giving up the gold-mine is a perpetual nightmare to him. The sight of an Aronsen is a red rag. So angered is the Colonel that he is very snappish to subordinates. To Alice May he said: "If you won't work in Summer, you shan't in Winter." The lady will idle the Summer and work in Winter, nevertheless.























## The Dramatic Element.

Last week we published an article devoted to "The Musical Element Everywhere." That had reference to sound—what is heard by the ear. It is the dramatic element which is addressed to the sight—the eye—that is the element and closest ally to music. While the opera is harmonic, the theatre is pictorial, and in the practical sense they co-operate. The illusion of the eye at the Academy is aided by a concurrent appeal to the eye to secure harmony in order to co-operate in the complete rhythmic and picturesque effect.

A divine in our suburban city, enjoying a singular prominence, in a discourse from the pulpit has set forth the existence of "the dramatic element" in human nature and human activities, from the earliest ages. In the treatment and expansion of the subject he has made some points which, although not unknown heretofore, are worth recording at the present time.

His elementary proposition may be thus stated: Some people speak of the drama as though it were something built up outside of ourselves by the Congresses and Golden Rules and the Shakespeares and Shakespeares of literature, and that then we attain our tastes to correspond with human inventions. Not at all. The drama is an echo of the feeling which God has implanted in our immortal souls. The learned doctor thus proceeds in the same direction. Now I have to tell you not only that God has implanted this dramatic element in our natures, but I have to tell you in the Scripture He cultivates it. He appeals to it, He develops it. I do not care where you open the Bible, you will find a drama. Here it is in the book of Judges—the fir-tree, the vine, the olive tree, the balm-tree, they all make speeches. Here it is in the book of Job. Enter Eliphaz, Bildad, Zophar, Elhan and Job; the opening act of the drama all darkness; the closing act of the drama all sunshine.

Inasmuch as genius is understood to imply the divine spirit, and as dramatic genius is considered its highest exhibition, we may accept this statement.

The Brooklyn divine illustrates and fortifies his assertion by citation of cases, saying: Go home and look over the history of the Church, and you will find that those men who have brought most souls to Christ have been dramatic—Rowland Hill, John Knox, Whitfield, Robert Hall; among Americans, John Manton, Dr. Nett (he might have added Sumnerfield, Newland Maltby and Spencer H. Cone). There were all pre-eminently actors in the pulpit. That which is most relevant and pertinent to the present condition of things appears in the following proposition: "Let me say at this point in my sermon, that the drama will never be lifted to its rightful sphere by those people who have not sense enough to distinguish between the drama and the playhouse. The drama is no more the theatre than the hymn-book is a church. I am not speaking in regard to the theatre at all. The drama is a literary expression of that feeling which God implanted in the human soul." This is not very clearly stated by the popular divine, but it is intended to convey the idea that the more theatrical accessories have superadded the literature of the drama he is perfectly right. As the subject is introduced by the speaker when we have cited, especially in reference to oratory, we may add that the decline of oratory in these latter days is attributable in a considerable measure to the decline of the drama from the elevated character and quality it has enjoyed in other times. The drama of the present day must be acknowledged to be notably wanting in the poetic element and especially in the noble rhythm which distinguishes the verse of Shakespeare. The basic passages of that great writer in such plays as Julius Caesar, Lear, Macbeth, Othello and Hamlet have trained for centuries a school of speakers who have illustrated and adorned the stage and inspired innumerable finished declamations in the pulpit, politics, law and wherever men have assembled to hear the human voice at its best. It is that so little modern verse, inspired by poetic feeling, is furnished by the modern drama that the situation of the stage has deteriorated so sadly. Good verse makes good declamations and it demands of them more purity of tone, more elevation in delivery, more rhythmic and clear utterance.

## The World Moves.

It forty years ago one of the New York dailies had announced one morning that Harper Brothers had addressed a letter to the Secretary of State, urging that our Government should open negotiations with Great Britain to establish an international copyright arrangement, it would have been regarded as a clap of thunder out of a clear sky. The leading publishers of that time, and the Harpers held the lead of the leading publishers, were in the heyday of the unlicensed printing of English books, without cost of criticism, risk of failure, or authors' charges. Everything then came ready-made to their hands. They had a printed copy to set from, an established reputation to secure a sale, and nothing to pay to the writer of the book. The entire business was in the American re-printer's reach at a low figure. There was no opposition which offered that could not be overcome and was overcome. In that overwhelming campaign of victory the Harpers led the van.

A few hopeful men of the American Literary Guild here and there raised a hand to plead for justice. A memorial was drawn to Congress, a pamphlet issued, an address delivered, but in vain; to the author was denied his right of property, all the dyes were down, and the country was flooded with foreign reprints, with what results we live to see at the present day. The victorious Chiefs of Re-print hoked out and saw the Champions of Copyright stricken down in the open field, banded and branded, denied the privilege of a hearing as authors, and the opportunity of deriving bread from their labors. The ruin to American authors to American publishers, to the country, was really set forth in earnest language, and with prophetic foreboding, which the aftertimes have fully avouched.

As to the condition to which the country and the home author have been reduced there was no question; but the great reprinting publisher still flourished on, until one day a worm attacked the colossal gourd—its hour to wither approached. In other words, what was done

by the Harpers could be done by the Monroes, the Howells, the Fennells and the Scudlers; and the great law of self-preservation asserting itself, in the letter to the Secretary, advising that negotiations be opened between this Government and Great Britain to establish an international copyright.

As precedent to the foregoing, and as exhibiting another phase of the industry which prevails and has prevailed in the administration of the affairs of the intellectual world in America, we find a letter addressed to the great music publisher, Oliver Ditson and Co., by Arthur Sullivan, acknowledging the receipt by the company of £1000 in consideration money on account of *Phaidra*, published by them. This was, of course, entirely gratuitous on the part of the Monroes. Ditson, there being no law binding them to the payment of one cent. And here it improves upon us to call upon Messrs. Ditson & Co., and all others similarly situated, musically, dramatically, or bibliographically, whether an investment primarily of *£1000*, more or less, in American work might not be, under all the circumstances, as desirable as the supererogatory bounty bestowed on a foreign composer—whether a little attention to the "dramatics" in the basement of the temple would not be quite as becoming, and in the end quite as profitable, as blowing trumpets from the house-top in sight of the world. We have spoken with some freedom of two great firms, the two greatest, in fact, in their respective spheres, in the country. They have done great things heretofore on the old lines of enterprise. They have shown expedition, rapidity of movement, sagacity, and have so well prospered as to dominate largely in the world of letters and music. Let them now turn their energies in the new direction, and, having heretofore done so much for strangers, see now what they can do for their fellow-citizens, and for the best literary and artistic interests of the land we live in. It has been, in times past, the custom for cultivators in these provinces to have their implements constructed—not to speak profanely—with outside as portably designed as to stretch beyond the wall, and irrigate and fertilize remote fields and alien territory, while the domestic garden, the ground near at hand, enjoyed merely the barren body of the water-lily, and withered away for want of healthful moisture and friendly care. Let us have a change!

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LAMAR, Mo.	3,500	500	600	Brown and Avery.
JOPLIN, Mo.	10,000	600	600	H. H. Horn.
WEIR CITY, Mo.	5,000	500	600	Avator and Lester.
GEARD, Mo.	5,000	500	600	Clove and Stone.
RIHLE, Mo.	3,000	400	500	W. J. Powell.
LEBANON, Mo.	3,000	400	500	Samuel Porter.
FORT SCOTT, Mo.	10,000	500	600	W. E. Patterson.
COLUMBI, Mo.	3,500	500	600	Harlow Brothers.
PARMINS, Mo.	3,000	400	500	McKinnon and Reid.
PAOLI, Mo.	4,000	600	600	L. D. White.
OLATHE, Mo.	4,000	700	800	George E. Lord.
CHETOPA, Mo.	3,500	500	600	J. S. James.
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